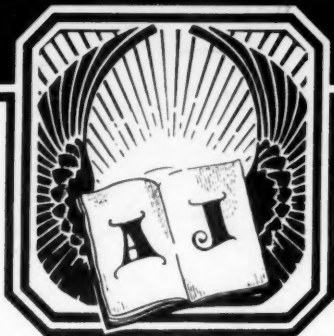


The AUTHOR & JOURNALIST

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1935



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NO!

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WEEDING THE ACTION STORY

By N. CORAL NYE

WRITING HISTORICAL SERIALS FOR YOUNG PEOPLE

By G. G. MARTIN

YES!

By FRANK CLAY CROSS

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SWITCH!

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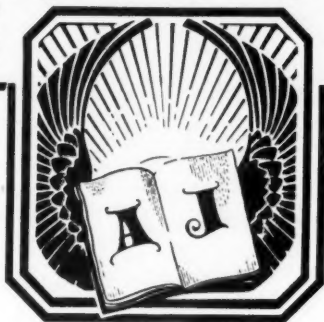
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APRIL, 1935

DEBATE

Controversy always is interesting. There are not a great many practical subjects over which authors can wax furious in defending their diverse points of view, but certainly one of them is evidenced in the debate on the subject of "names" in this issue—Edna I. Asmus representing the viewpoint of a writer who does not feel that she has satisfactorily "arrived," and Frank Clay Cross, member of the *AUTHOR & JOURNALIST* staff, whose name has achieved trade-mark value in a great many leading editorial offices.

Frankly, we do not feel that the writers taking part in this debate have said all that there is to be said on their respective sides. In fact, we confidently (and a trifle apprehensively) expect to hear from other readers on further aspects of the subject.

Both debaters seem agreed on one point—that editors *do* lean toward the work of established writers. This can hardly be denied by editors themselves, although the majority would contend that there is no such hard-and-fast rule about it as Miss Asmus assumes.

It is natural to look for acceptable material where it has been found before. The writer who has produced good stories in the past is a far better bet for another than the writer who has not yet proved himself. True, a gem of a story or an article may be turned out by an unknown; but an editor must expect to read the work submitted by a huge number of unknowns in order to find this occasional gem. Sometimes the editors haven't the time or the assistance necessary to do this prospecting.

It must be borne in mind that—under our present economic system—magazines are published, not for the writers, but for the readers—the customers. Writers are merely "hired help." Commercial magazine publishers feel no more obligated to them than the department-store directorate does toward its clerks. Such good treatment as writers receive is the result,

largely, of cold, impersonal business policy—the realization that contented employees do better work than those who are discontented. It is also, to a less extent, the result of the fact that the editors who buy the work of writers are in much the same boat. They, too, are "hired help," and therefore have a more or less sympathetic attitude toward writers. But the editor cannot let his sympathy sway him too far. He knows that it is a whole lot easier to justify to the business office the purchase of a story from a big-name author than to justify the purchase of a story by an unknown. The real wonder, considering all this, is that new writers get the breaks they do.

INCREDIBLE

The American Spectator closed its career after the March issue for the most unique reason yet chronicled in the annals of American journalism. It was dropped, according to editorial announcement, merely because the editors were tired of editing it.

When *The American Spectator* was launched, in November, 1932, with George Jean Nathan, Theodore Dreiser, Ernest Boyd, Eugene O'Neill, and James Branch Cabell, as editors (Dreiser being later replaced by Sherwood Anderson), the announcement was made: "The moment that the editors feel that *The American Spectator* is become a routine job, is getting dull, and is similarly continuing merely as a matter of habit, they will call it a day and retire in a body to their estates."

By the beginning of this year—so it is claimed—the circulation had grown to 30,000 copies monthly, and the editors discovered, to their horror, that the earnings were around \$1000 a month. The magazine had become a property instead of a hobby. Therefore, true to their convictions, they abandoned it.

From any standpoint, this is a modern fairy story.

ARE BIG-NAME AUTHORS ENTITLED TO THE "BREAKS"?

NO!

... By EDNA I. ASMUS

"WHAT'S in a name?" protested Juliet to her Romeo. "That which we call a rose, by any other name would smell as sweet."

"A rose, perhaps, but not a story," declares the editor.

And that dramatically epitomizes the whole situation confronting unknown writers. Without that magical combination of letters which is the "open sesame" to the editorial sanctum, the unknown writer, ability notwithstanding, finds himself on the outside of a cold, blank, insurmountable wall. His manuscripts are returned to him with the regularity of night following day, accompanied by rejection slips of white or tinted paper, printed or engraved in blunt or falsely polite dismissal. And not infrequently his manuscripts bear mute but unmistakable evidence of not having been read at all.

I speak advisedly from ten years' experience as an editor and a free-lance writer.

The situation is not new, of course. It is as old as the history of the fine arts. Schubert, that superb melodist, died in abject poverty and neglect. The genius of Rembrandt was "discovered" only when it was too late. The now famous modern Dutch painter, Vincent Van Gogh, whose life has become familiar to us through Irving Stone's *Lust For Life*, learned to his sorrow that "only the successful painters were patronized . . . only the old and recognized painters were solicited." As for writers who are suffering and have suffered a similar experience—they are countless.

But there is one difference between the past and the present. That is the temper of the modern artist. Certainly those of the writing profession today are no longer content to slave for posthumous glory. They want the flowers of praise and the monetary rewards while they can profit by and enjoy them.

Of course they don't expect these desserts without earning them. But after years of intensive striving, years of ceaseless study, observation, reading, and writing, they deserve the editor's attention and a fair chance of marketing their manuscripts.

I can hear the great Editorial Voice raised in

indignant protest against the accusation that unknown writers are not given a chance. How could the hundreds of writers whose names are household words have reached their present stature if it hadn't been for the editor? True—so far as it goes. But I venture to say that in nine cases out of ten the writer was already known to the editor in some other connection; or influence—"pull" in the vernacular—was brought to bear upon the editor; or the writer persisted in establishing personal contact with the editor instead of relying—as most of us must—upon the almost helpless medium of the mails.

When, in my own dilemma, I wrote to the secretary of a national organization to which I belong, asking for advice or help, he replied that he had consulted a "well-known editor in New York" who assured him "that material coming through the mails is judged on its merits and there is, so far as he knows in a very wide experience, no prejudice against people in other parts of the country."

Surprised but encouraged, I wrote again, asking for the name of this editor, stating that I had some manuscripts written under the professional guidance of one of our most celebrated writers, which I would like to submit to him. Came the reply: ". . . it would not be proper to give the name of the editor, but since we still believe that what he said was accurate the name of a particular editor would be of no special value to you."

"Of no special value" to know of a New York editor friendly to unknown writers?

Recently I submitted a story of which the first and second British serial rights have already been sold, and which answered the description of a publication's requirements as printed in *THE AUTHOR & JOURNALIST*. The editor acknowledged his preference for well-known writers but promised to judge my story on its merits alone. Believe it or not, he returned my story because it answered too well his published requirements!

The Literary Market Tips in *THE AUTHOR & JOURNALIST* furnish further refutation of editorial interest in unknown writers.

"Like everybody else, we like big names best," writes one editor.

"Established Western writers wishing assignments for novels will please write," announces another.

But the prize testimony comes from the editorial office of a national magazine. Weary and perhaps a bit rankled by the chronic complaint: "What's the use? If you don't have a big name the editors won't even look at your manuscript. Why, there's better stuff rejected every day than what gets into print," the editor decided to put the matter to test.

Feeling quite sure that the 30,000 unsolicited stories which arrive annually at his office were treated as fairly as possible, but wondering if perchance he and his staff were not unconsciously swayed in favor of authors with money-making names, he made an experiment.

In the magazine's mail room, as each unsolicited story was received, a clerk pasted a black strip over the author's name and sent it to the editorial inquisition.

Result? In the first month the black seal of an accepted story was broken to reveal the name of an hydraulic engineer. There followed a Chicago newspaper man, a Montana professor, another whose name was previously unknown outside the pulp-paper magazines. While professionals with front-cover names received rejection slips, unaware that their stories had been judged and discarded solely on merit. Furthermore, the "sealed fiction" process for short stories is said to have become the rule of procedure in this editorial office.

Perhaps some day this method will be adopted by all editors. However, so long as there are enough "names" extant to furnish grist for the literary mill, unknown writers are going to remain, as one editor of a leading quality magazine calls them, "outsiders."

Meanwhile—what?

Personally I cannot find a satisfactory answer. However, with the hope that springs eternal, I am marking time. Having set for myself a literary standard (which to some might seem "wagon-to-star-hitching" and to others quite negligible) I approach everything I write—whether it's advertising copy, editorials, news stories, feature and travel articles, book reviews, movie and dramatic criticisms, or fiction—with that standard in mind. Each manuscript, no matter how trivial its value, is treated as if it were to be emblazoned on the pages of my favorite publication.

Furthermore, I study continually; pay close attention to and analyze what is being published, and, whenever possible, secure professional criticism and guidance.

As for marketing what I write—that is not so simple. But I have found that wherever and whenever I have been able to contact an editor personally, I have sold something to him. I seek him out prepared either with an idea for a possible assignment or with a short-story if he's interested in fiction.

That applies, of course, only to local editors. In a few instances I have made valuable contacts by mail. But with two exceptions, they have been with Western editors (friendly and courteous as Westerners always are) to whom I have suggested articles of interest to them. On more than one occasion during vacations, I have had the opportunity of cementing such contacts by calling upon these editors personally.

My work has appeared in more than a dozen publications which, with one exception, have been published in Chicago (my home), or in the West. Through a published story a valuable contact was made with an international agency in London which has already sold two short-stories for me. But only once have I succeeded through the mail in evoking a personal and interested response from an Eastern editor to some of my submitted fiction.

This marking time has continued ceaselessly through many years—ten in fact—during which there have been periods of profitable productivity and other and longer periods alarmingly unproductive.

Has it helped me toward the acquisition of a "name" which will warm the cockles of the editor's heart? Not yet. But I'm still hoping that by dint of mulish perseverance it will. In any case it seems the only recourse open to an unknown writer.

And in the interim of scanty living, seemingly endless, one can find consolation in the words of Mendes da Costa who said:

"There may be times in your life when you think you are failing, but ultimately you will express yourself and that expression will justify your life."

▼ ▼ ▼ ▼

|| YES!

... By FRANK CLAY CROSS

OF all the problems that perplex the beginning writer, none seems to disturb him more than the knowledge that he must compete with established writers in getting his manuscripts into print. "Do the editors really consider the work of beginners?" He usually knows the answer: "Yes, of course they do." He knows that new writers are constantly appearing in the magazines. Nevertheless he also knows that by far the most of the stories and articles appearing in print are written by old timers in the writing business, and that the beginner must overcome certain obstacles that apparently do not stand in the way of the established writer.

Quite naturally the beginner feels considerably agitated about this situation. He feels

that his manuscripts should receive as much consideration as those of any other writer, that merit alone should determine their acceptance or rejection. If the editors would just ignore the names of the authors of the stories and articles submitted to them, he has a notion that many of the "big names" wouldn't be seen in the magazines quite so often. As a matter of fact, he is probably right.

This speculation is supported by the recent experiment of *The American Magazine*, which was discussed editorially in the February issue of *THE AUTHOR & JOURNALIST*, and upon which Miss Asmus comments in her article in this issue. I have read the article by Miss Asmus with a great deal of interest. It is an excellent argument for a wider application of *The American's* experiment in concealing the names of the authors who submit stories to that magazine, until the stories have been passed upon by the editors. Yet I disagree quite emphatically with her point of view.

I can't think of any magazine policy which, to my mind, would so quickly and thoroughly wreck the writing profession as a universal acceptance of the precept that names mean nothing to the editors—that literary merit alone must determine what goes into their magazines.

Why should anyone want to become a writer if the struggle to break into print with his fifth, or his fiftieth, story were just as hard as getting his first one published?

Consider other occupations for a moment. Does the newly graduated doctor, who has just hung out his shingle, expect as many patients as the doctor who has been in practice for years? Would you be as quick to go to him for medical advice and treatment? He might be able to handle your case just as well as, or even better than, the man of longer experience. The older man may not have kept up with all the recent developments in medicine; he may be somewhat behind the times. Yet I would be disposed to go to the older man. And so would you, unless you are very different from the average person.

Consider the professions of law, and public accounting, and school teaching—any other profession—in the same way. Is it illogical that men and women of experience in these professions should have certain advantages over their colleagues who are just entering?

The newly-graduated doctor, or lawyer, or public accountant, or school teacher, knows that he must begin at the bottom of his profession and work up. He doesn't expect to be immediately accepted on a basis of full equality with the older members of his profession. That's what makes his new profession seem worth while to him.

Why should the beginning writer want to be

rated immediately with other writers who have spent years of effort in building up their reputations? It might be very nice at the outset, but what would be left to look forward to, and to work for?

Do you really think that editors should ignore the names of authors when they are considering manuscripts for publication? . . . Do you ignore the labels on the groceries that you buy for your table? Do you ignore the brand of the cigarettes you smoke? Do you ignore the make of the automobile that you buy? There may be other labels, and brands, and makes, entirely unknown to you, which are just as good in every way. Why do you stick to the ones you are using?

Do you think that reputation and experience count for something among doctors and lawyers, and the members of virtually all other professions; but that they should mean nothing where writers are concerned? If you do, it seems to me that you have little respect for the profession of writing.

It isn't my intention to say that a distinctly second-rate manuscript, submitted to a magazine by an established writer, should have preference over a first-class manuscript submitted by a newcomer. Indeed that seldom happens. Suppose, however, that two stories, virtually equal in merit and suitability, are placed on the desk of an editor. One is by a writer who is favorably known to him, or whose work he has published before. The other is by someone unknown to him. Suppose you were that editor. Which story would you choose, if your editorial needs permitted you to choose but one of them? You know the answer. So do I.

Many beginners harbor the fond notion that they are writing much better stories and articles than the magazines are using. "Good Lord," they say. "If my stories aren't better than the ones I've just been reading in *The Saturday Evening Post* this week, I'll eat my hat." . . . Well, we all think our children are just a little bit smarter than the neighbors' children, but the neighbors are likely to have a different opinion.

On my frequent trips to New York City, I've had the privilege, more than once, of reading samples of the manuscripts that come across the desks of the editors of some of our largest magazines. Frankly, I've often thought that many of these manuscripts were receiving much more consideration than they deserved. I believe that most editors are very much concerned lest they permit their natural preference for writers who are known to them to bias them against some really good offering from a newcomer.

The fact of the matter is that ninety per cent, or more, of the manuscripts which come un-

solicited into the offices of the magazine editors, need hardly more than a glance to determine that they are seriously lacking in merit. There is really not so much competition as many beginners think, among the writers who can write stories and articles worthy of publication.

Your stories may be among the ten per cent, or less, which are really worth while. If that is true, you'll eventually begin to sell them, provided you keep sending them out. When you have sold the first one, you'll likely find it just a little easier to sell the second. And the third will sell still more readily. Then you'll be launched toward making a reputation for yourself as a writer. That reputation will be worth a thousand times more to you than the satis-

faction of selling one single story, in spite of all the thrill that a first sale brings.

The experiment of *The American Magazine* is interesting. I think, indeed, that it might be a very good plan for other magazines to try it, temporarily, from time to time. It would give the beginner better openings to show his worth,, and moreover it would help to remind the editors that they must be on guard against letting themselves be too much prejudiced by names. I, for one, however, do not want to see the day when the name of a writer, who has worked long and hard to establish himself as a magazine contributor, will come to mean nothing. If that day ever does come, the writing profession, in my opinion, will be ruined.

||| SWITCH!

. . . By AVIN H. JOHNSTON

Mr. Johnson is the author of fiction published by Western Story, Complete Stories, Doc Savage, Grit, Star Weekly, NEA Service, McClure Syndicate, and others. At present he is a columnist and feature writer for a Canadian weekly.

NINETY-NINE out of every hundred writers have collections of manuscripts that have been returned by so many editors that they are dog-eared, marked with paper clips (the curse of the writing racket), and seemingly hopeless as far as sales are concerned.

To these writers I would say "switch," and, to prove my point, will give a few instances wherein I "switched" and sold the results.

By "switching" I mean keeping the nucleus of the story, but changing the theme, or plot, or the locality or characters—changing everything possible. This not only gives the writer a fresh outlook on the subject-matter but will probably open up new markets.

A few concrete cases from my own experience:

I had a 4500-word Western that had gone the rounds of every Western and general-adventure magazine and returned every time. I took the story and, leaving it bare of everything but the theme itself, placed the principals on a ship, giving them the proper atmosphere to go with a sea story. Then I sent it out. It sold for \$60 to one of the general-adventure markets that had refused the Western.

A blood-and-thunder mystery-detective yarn came back from every market on the list. This was rewritten, some of the blood and most of the thunder taken out, and made into a juvenile. It sold to the best-paying boy's market in the field. By making the hero the son of a policeman, I obtained a different point of view toward the theme and wrote it from that angle.

A love poem would not sell; twenty-seven editors sent it back. I took the theme of the poem, enlarged

upon it, wrote a story around it, and it sold on its second trip out.

A juvenile story of the North Woods just would not click. Rewritten as a fast-moving Northwest yarn, it sold to a general adventure magazine for \$150.

A cowboy poem was rejected by seven editors. This poem and a rejected story were combined into a young-love yarn which sold to a woman's magazine for a cent and a quarter a word.

Three rejected Western stories were rewritten into one 10,000-word novelette, and it sold on its third trip.

These are just a few examples. In "switching" a story it is necessary to discard all but the bare, very bare plot, then to gaze at this skeleton with jaundiced eye for a time and relocate it as far away from its original setting as possible. The farther the better. A yarn laid in the North, changed into a South Sea tale, might work, or a story laid in India might be made into a Western. Impossible? Don't you believe it. I sold a Western to Street & Smith for \$72 that had seen the rounds of every editor I had thought would buy a story written around a Hindu fakir. I ripped the heart out of the story, leaving only a plot that could be summed up in fourteen words.

Try it with some of your discarded manuscripts.

Take your barrel of rejected stories, pick the most likely one, read it over, boil the plot down into less than fifty words, and rewrite it, deviating as far as possible from the original setting. In rewriting these yarns forget all about the original story—think only of the bare plot you are working on, as if it were an absolutely new idea just born in your brain.

WEEDING THE ACTION STORY

... By N. CORAL NYE

Mr. Nye is a painter of Western landscapes and portraits. About eighteen months ago, having always been interested in the West, he began writing Western fiction and has sold to Thrilling Western, Thrilling Ranch, and various other magazines.

Ruff rolled a brown-paper cigarette left-handed. His right hand slid a match across the glossy leather of his newly-purchased chaps. As the slender stick burst into flame he cupped it about the quirky's end, inhaled deeply—like a swimmer coming to the surface—and looked thoughtfully at his companion.



N. Coral Nye

THIS is the sort of thing, in action-story writing, referred to by most editors as "a rank waste of space." Fifty-two words, the bulk of them unnecessary, to state the simple fact that Ruff lights a cigarette—and *no point in it!* Yet many otherwise acceptable stories are written along similar lines. Every editor receives them.

Most stories, like the majority of gardens, need a great deal of weeding. If you insist on writing red-blooded yarns in a verbose style, the chances of selling them are extremely thin. Nothing save a conscientious weeding will redeem them.

Let us assume, for the purpose of this article, that in the above passage there *is* a point in making Ruff light a cigarette. Possibly some bit of action or some portion of the plot later in the yarn may hinge upon it. After a careful weeding, the paragraph might read:

Looking thoughtfully at his companion, Ruff lit a cigarette.

Here is another example of the verbose manner of stating a simple bit of action.

Before Krummer could bring his huge, hairy fists into the fight, Smoky, with a terrific right-arm jolt, had knocked Taos Clune sprawling on the floor. Then, in a twinkling, and even as the foreman collapsed in a grotesque heap, Smoky's heavy forty-five appeared in his hand, trained steadily upon Mark Krummer's middle.

And now, the brief but comprehensive version which was published.

Before Krummer could join the fracas, Smoky

had knocked Taos Clune sprawling on the floor with a heavy-handed smash to the jaw. Even as the foreman fell, Smoky's six-shooter appeared in his hand, covering Mark Krummer.

The established writer is the man who has learned what to put into a story and *what to leave out*. Very few authors sell first drafts of their yarns. The best writers usually go over a script several times, ruthlessly weeding out the unimportant parts. I know of one popular author who rewrites a manuscript no less than seven times. Great volume is seldom produced in this manner, but *fine quality* nearly always is.

Small, frequent cuts, a word or two elided here and there and sometimes a whole sentence, will save you and the editor a great deal of space. In this manner a long-winded script may be condensed to salable proportions.

To be sure, a writer is paid considerably more for a yarn of 6000 words than for one of 4000, but scripts of 4000 words sell more readily.

"Action scenes" depend upon brief, vivid description for much of their force. If such scenes are buried beneath a coating of words, they may as well be left unwritten.

Here is a paragraph leading up to an action scene written as most ambitious beginners would write it in an endeavor to rouse the reader's emotions to a fever pitch:

A pulse beat fast in Bulgar's throat. This Troll had a way about him, he remembered. A deadly way. A reckless disregard of consequences. It came to Bulgar that no obstacle had ever been permitted to bar Troll's way. What he wanted, he always took. A prickly chill of fear came pattering upward along Bulgar's spinal column. A clammy sweat, cold with terror, oozed out upon his brow.

No, this doesn't ring the bell. Far from it. There are too many tag lines and there is too much extraneous detail. A collection of words, it fails to prepare the reader for the big scene. But notice how a little judicious weeding improves it:

A pulse throbbed in Bulgar's throat. Troll had a way about him, he remembered—a deadly way. A reckless disregard of consequences. What he wanted, he had a most uncomfortable habit of taking. Bulgar recalled many instances. He felt a prickly chill of fear.

Here is the "big moment" where the two men engage in a gunfight; a scene of violent

action. Such scenes as these should be very clearly described, the narration should be terse and vivid. The reader must be made to feel as though he were actually present:

Troll's guns came up in flashing arcs that burst in twin jets of flame. Two shots roared out together, then a third. Wispy threads of powder-smoke drove back across Troll's wrists. The bullet of Bulgar's single shot kicked dust from the adobe wall.

Too many like to clutter such scenes with "the acrid fumes of gunsmoke" and "the leaping crash of roaring forty-fives." It sounds immensely thrilling, no doubt, but the editor and a good many readers will perceive in these trite phrases the same old stuff they've read countless

times before. Instead of being thrilled, they're much more apt to be disgusted.

It pays to work out new action phrasing for each new yarn. Hard work? yes, but it brightens up your copy and greatly increases its chance of sale. If the yarn "clicks," the additional time spent in this manner will be amply repaid.

Detail is a necessary element in fiction, but it must be *significant* detail. All extraneous verbiage should be carefully weeded from your yarns. The hordes of unpublished stories are full of it. It is the explanation of why so many of them are unpublished. Each phrase and sentence should be deliberately selected because it is a necessary part of the story, all else should be discarded.

||| HOLD THAT LINE!

. . . By EUGENE R. DUTCHER

Mr. Dutcher has sold many stories to magazines of the Street & Smith, Popular Publications, Magazine Publishers, Fawcett, Doubleday, Doran, and other groups.



Eugene R. Dutcher

HOLD it there, you! Don't start that line. Sure it's a swell plot. It jumped right into your curly head. Fine! Just you keep it there. Let it fight, but keep it off paper.

Whippets don't lose any enthusiasm because they have to wait for the rabbit. Oh, no, they get hotter all the time. And do they

run when turned loose! But here's the idea: you can't write that swell story without a hero, and he must have a villain to work on.

You already have both hero and villain? Granted, but that dandy plot just hit you like a train on the loose. It's new, so is the hero, so is the villain. You don't know these two men, they're absolute strangers. Yet that grand story has to bring them together right sudden if it's going to be a grand story. The plot's there, the action's there, and here comes the hero in the second paragraph. And the villain is already loping into view.

Strangers to you, mister, both of them. Don't lie to me—I've written too many Westerns. You know he's got a fast gun, a strong body and a keen brain. That's standard stuff. You

know the villain matches him in speed, strength, and brawn, but how about the little things?

Do you read the papers? How often is a holdup man well identified? Seldom. Why? Because the identifier never saw him before and because he's feeling the stress of excitement. Right now that plot's got you. It has new possibilities, a different angle. And here comes the hero. Now wait a minute! Don't start writing. You can't possibly make an editor see your hero. He'll get only what you write and you'll write only what you see—a stranger. Take your hero off by himself. Get acquainted, notice how he rolls a smoke; how he sits; watch his facial expression.

And here comes the villain. Meet him, watch him. Those two are fighting to get at each other. Hold them off, as trainers hold off fighting cocks. Make them perform for you; this is a rehearsal. Boy! that story's getting better all the time with these two wanting each other. Look at that villain's eyes. Look at the hero's chin. Man, they're both brutes, and what a yarn they've got to untangle.

All right, you, turn loose your story. If it was good, it's grown better, if it was weak structurally you've lost it. None of this takes so long that it kills inspiration (better named enthusiasm); on the contrary, it sharpens it.

But here is the point. No matter how good your plot, no matter how fine the twists in it, the story will fail if you don't know your performing men. (I have rejection slips to prove it.)

Don't spill it out all at once. Bring your characters forward as you learned to know them, one point at a time. Let the characterization trickle out. Put in the action, let your story boil violently, while you quietly explain about the hero and the villain, two men you have met and studied. It comes easily now

without stopping the yarn—a swell yarn, too. It comes easily, just like talking about the next-door neighbor. Go on, write! You've got the bone now to sustain the flesh of your plot; write hard, fast and furiously.

Put the breath of reality into your characters and they'll put money in your pocket.

HOW LONG IS A TALK?

. . . By PAUL ERNST

Mr. Ernst has sold some 300 pieces of material in various lines, ranging from short verse to book-length serials, and including many trade journal articles.



Paul Ernst

MANY writers have an erroneous idea of the principles of interviewing. Some of these writers should know better, since they are themselves either trying that department of the writing trade or thinking of trying it.

"How can you get these men to give you so much time?" is the commonest question asked me. "Here, for example, is a 4000-word article on the career and success of the president of an internationally known manufacturing corporation. It covers his start in business, his progress, and his present policies. A comprehensive history! It must have taken a lot of time to go over all that with him—and he's a busy man. How could you, whom he didn't know from Adam, get into his office and use up hours of his big-business day?"

On the heels of this type of question usually comes the conjecture: "But I suppose, like most people, he is a publicity hound and doesn't care how much time he gives to breaking out in print."

Both question and conjecture, in my opinion, are wrong. Answering the conjecture first:

The average man or woman big enough to make good magazine copy has been there before. It is rarely that one catches a well-known person who has gone un-interviewed. Therefore the publicity is no exciting novelty.

The average executive is not precisely a publicity hound. Not, at least, where second-grade publications are concerned. I suppose anybody would get a mild titillation out of being asked

for an interview to go into the few great slicks that cater to that kind of thing. But the president of the World's Huge Chair and Table Manufacturing Corporation is not apt to get breathless at the prospect of being interviewed for the *Indianapolis Blood-Brother's Weekly Gazette*.

It is almost axiomatic, in my experience, that when a person has grown big enough to be sought out for interviews, he has grown beyond the point where the average run of publicity is attractive to him. It follows, therefore, that in granting an interview he is the one conferring the favor, not the interviewer.

Which leads us from conjecture back to the question which induced it. If the man to be interviewed is doing you a favor by seeing you at all, how can you get him so steamed up on the subject that he will grant hours of his time to you?

The answer is that you probably can't—and don't need to. I firmly believe, after selling quite a few dozen interviews to various business magazines, that fifteen minutes spent with the subject should provide enough authentic material for a good article. Half an hour at the outside.

The solution lies in ordering your tentative material before you start. The experienced interviewer lays out his magazine article before he ever sees the man with whom he has contrived an appointment. Some writers reduce their skeleton article to a list of questions which the subject can answer in a few minutes and which fills out the gaps automatically into a full-fledged 2000 to 6000 words. I know one who goes further and actually writes the article in advance, leading the subject by adroit questioning to endorse the opinions already on paper. However, I think that's going it a little too strong.

A corollary to the principle of knowing ahead of time precisely what you want the subject to

tell you, is the rule of choosing the exact angle the interview is to take.

Returning to the 4000-word article mentioned at the beginning: The statement was made that the article covered the subject's history completely, which argued that a great deal of time with him had been needed.

That statement was incorrect. Study of the article would have revealed the fact that there was not a complete coverage. The 4000 words bore only on one phase of one part of the man's life: his work as a salesman, and his later policies as a sales manager. In other words, the interview was narrowly slanted to cover only one facet of the man's existence.

I believe that these two rules—know in advance the exact slant to take, and know in advance what questions to ask along that slant—are all the equipment an interviewer needs.

As an instance, I am to see the sales manager of a large office-equipment company this afternoon at four o'clock for an article ordered by a business magazine. Through study of the magazine and former work for it, I know what it desires. The slant is, again, the sales activities, policies, and theories of the man I am to see. Straight business; not the way he parts his hair, the number of his children, or whether he takes his exercise on the handball court or at the club bar.

With the slant in mind, I go to work at the task of cutting my interviewing time to a minimum. His secretary warned me over the telephone that her boss is particularly busy right now and can give me only a few minutes.

A theme presents itself: In the present era of altered business conditions, is the model salesman, in the subject's opinion, the same creature he was five years ago, or have the specifications been radically altered?

Amplifying the theme, outlines are made out in more and more compact form until the following skeleton emerges:

1—Salesman of today.

What new qualifications (if any)?
Difference from old-time salesman? (Is 1928 model obsolete?)
If subject could make a salesman as the manufacturer designs a car, exactly what would the man be like?

2—Company policies.

How does concern back up men more than formerly?
More training? Closer touch?
Sum up. Modern hook-up between company and salesmen.

3—Personal.

First sales job.
Thumbnail sketch of progress.

How subject keeps in touch with his men?
If he were young salesman, how would he start today?

This is a loose outline and many would quarrel with it. But it is my idea of how I may get the juice for 3000 to 3500 words in about eight minutes. In any event, I don't think the average experienced interviewer would quarrel with the theme song, which is:

Save your subject's time and temper, and write a better article, by building in advance the mould into which the interview is to be poured.



BOOKS RECEIVED

WESTERN THRILLERS, Edited by Leo Margulies, Robert Speller, Inc., New York. \$2.

"Knighthood's still in flower. For, riding the crest of popularity at the present time, as never before in its long and glorious history, is the Western story."

So begins the foreword by Leo Margulies, editorial director of Standard Magazines, to this volume of selected Western stories. The introduction goes on to explain *why* each story was accepted and published. Readers, therefore, have an exceptional opportunity to ascertain just what it is in a yarn that appeals to an editor, and especially to Editor Margulies.

Typical Western stories by the following authors were selected for the volume: Stephen Payne, Oscar Schisgall, William MacLeod Raine, Chuck Martin, Syl MacDowell, Harry Sinclair Drago, Ray Nafziger, Wilton West, L. P. Holmes, A. Scott Leslie, and Ray Humphreys.



HARTRAMPF'S VOCABULARIES. Grosset & Dunlap. \$1.

SIMILES AND THEIR USE. By Grenville Kleiser. Grosset & Dunlap. \$1.

A DESK BOOK OF 25,000 WORDS FREQUENTLY MISPRONOUNCED, By Frank H. Vizetelly. Grosset & Dunlap. \$1.

These three additions to the dollar reference library of Grosset & Dunlap will be welcomed by writers. They represent books which heretofore have been available only in much more expensive editions and in their new jackets they are in no way abridged. *Hartrampf's Vocabularies* consists of 535 pages of synonyms, antonyms, and relatives, so arranged as to give the writer quickly and easily the proper word to express any desired shade of meaning. *Similes and Their Use*, 381 pages, is a storehouse of classic and modern similes, both prose and poetical, grouped under key-words which make it easy to find a simile on any particular topic. *The Desk Book of 25,000 Words Frequently Mispronounced* is a 906-page volume, containing every possible word on which there are differences of opinion as to pronunciation, with the one or more preferred pronunciations indicated by two systems of key sounds.



CAN'T RHYME IT

"Why are you so down on Czechoslovakia?"
"I am a poet."—*Pennsylvania Punch Bowl*.



The proper greeting for public men these days would appear to be "Author! Author!"—*New York Sun*.

WRITING HISTORIC SERIALS FOR YOUNG PEOPLE

... By G. G. MARTIN

PART I.

TECHNIQUE OF THE HISTORIC STORY

THE serial story for young people—that is, for age groups of fourteen or fifteen to twenty-five years—offers one of the best and certainly one of the most interesting markets for the writer.

By "serial" I mean anything from three or four parts to the full length ten or twelve chapter story—ten chapters is usually the limit—of 2000 to 2500 words an installment.

There are two definite types of juvenile story, the modern and the historic. The latter requires a very special technique of its own to be successful. Those authors who fancy that they can pick out some historic event, copy a few pages from a library book, and squeeze in a little fiction between the facts, are likely to be sadly disillusioned.

I take it for granted that the reader knows that his story for young people must have a plot, the relation of which is to be divided into a series of incidents. Now in a modern story, the arrangement of these incidents may follow almost any pattern, and may be placed according to the writer's whim; in a historical tale, there is always the bugaboo of chronology. Since the principal markets for these stories allow only so many words per chapter, with only one chapter a week appearing in the magazine, it will readily be seen that only a certain number of events can be related. One of the snares of the amateur is that he wants to tell too much. It is impossible to describe many historic events in 2500 words, without leaving the story in the lurch.

In deciding to write a period story for young people, the author, of course, first decides upon his setting, reads up on it, and then makes a synopsis: or at least, I strongly recommend making one. You should know beforehand how long your story is going to be. The requirements of Sunday School papers—which furnish the principal markets for this kind of writing—are rigid, and there is no use in finishing a three-part story one chapter of which is 3500 words long. It is equally useless to write your story without thought of length and then face fourteen or fifteen chapters.

Mr. Martin is one of the best known writers of serials for young people. His modern and historic stories have appeared in the great majority of weeklies issued by the religious publishing houses—*Classmate*, *Porter*, *D. C. Cook papers*, *Forward*, *Queens' Gardens*, *Girlhood Days*, *Lookout*, *Boy Life*, *Young People*, *Christian Youth*, etc. Several have appeared also in book form.

Suppose, for example, you are going to lay a story for young folk in the days of the California gold rush; three parts, you decide, will be your limit this time. This automatically produces an outline: the opening chapter must introduce the setting, the period, start the plot rolling, and acquaint the reader with the main characters. Boys and girls are gregarious, and there should always be at least two main characters—the more the merrier, so long as they don't clutter up the story. The *third* part must conclude everything to a happy finish; this leaves the middle chapter for pure narration.

Now, in a historic story, one of the purposes of writing for younger readers is to acquaint them with the manners, events, etc., of a chosen period. This is more difficult than it sounds, and if you have not succeeded in marketing a story of this type, I suggest that the trouble may be right here—in the way you handle your *history*.

Judging from what I have read, two methods are all too common for giving the desired historic information; I am tempted to call them the Awful and the More Awful methods.

In the first system, the writer realizes that the pill should be sugared. Therefore, he has his characters indulge in remarkable pieces of dialogue, in which they throw chunks of knowledge at each other's heads in an edifying but most unnatural manner.

"Yes," said young Sir Tristram, "that was after the fall of Wolsey; then you remember how King Henry made Cromwell his right-hand man, and he brought about so many troubles, and Anne Boleyn was made queen instead of the Spanish Katherine of Aragon."

"I remember," replied Guy, "but Anne lost her head, after poor Sir Thomas More and other good men went to the block, and then there was another queen, but she did not live long, though she gave us an heir to the throne. It was in 1558 that King Henry . . ." and so on.

This is informative, but it is not fiction. Anyone who has ever heard young people converse knows that it is not in such fashion that they go over the events of past years.

The second method of offering facts is simple. The author relates the necessary events in a few narrative paragraphs, wedged between

his fictional happenings. There are several objections to this, perhaps the principal one being that it spoils the illusion of reality for the reader. (This question of maintaining the illusion is a topic in itself.)

The perfect method is to construct your serial from the start in such a way that the history is part of the *story*, fiction and fact depending upon each other with no discernible line between. The hero or heroine should be a part of the things described, and all should be seen through their eyes. This is much more difficult than it sounds—but it can be done with patience and practice. You may set a story in the American Revolution, chiefly let us say in Philadelphia during the British occupation. Now, Washington at Valley Forge is a most picturesque and moving picture, and you want to include some description of that memorable winter; but let me urge you not to yield to the temptation unless you can arrange to have one of the leading characters on the spot. If your story has to do with a young girl in Philadelphia, do not leave her in the midst of a ball and, metaphorically climbing the teacher's rostrum, tell the reader that at this time General Washington was at Valley Forge, where the soldiers were sick and half-clothed, etc., etc. Figure out a way of working that bitter winter *into your story*, or let it alone.

Above all things, avoid the use of such expressions as "Now, *in those days*, it was the custom" to wear wigs or behead criminals or what not; "men *at this period* had not learned the use of mechanical tools"; "*in another hundred years* slavery would be abolished, but now it flourished," and so on. All such references immediately spoil the *illusion*, which should make the reader imagine himself a part of the time and scene described. In the best of writers there seems a temptation to say, "In those days," or "at that period." The reader is jerked back to the present—he is reminded that it all happened a long time ago, and he is looking *back* at the story. The writer's task should be to make the past seem present—and that illusion is spoiled when comparisons are introduced. In the final lines of the story, the author may wish to sum up the period or forecast the future, but by then the tale has been told.

One of the reasons why historic stories so

often seem stiff and unreal is the hackneyed preoccupation of the author with kings and thrones. This is less common in juvenile work than in stories for adults, but as a general thing I believe in the use of simple, everyday folk as characters, wherever possible. Crowned heads and the ten most decisive battles in the world are far from being all there is to write about. It may be kept in mind, too, that church magazines do not care for war as a subject. Failure to sell a good story might result from this one point.

I believe in the use of colloquial speech for all times and countries, with avoidance of "thee" and "thou." The effect of the old world can be sufficiently indicated by an occasional "I pray you," or "pardie," or "I wist it were so." The objection to thee and thou is that speech becomes clumsy and seems pedantic and disagreeably ancient to the young reader—furthermore, it is not at all logical when applied to non-English settings. If you have a Frenchman say, "How art thou, my friend? Hast thou been well?" you are probably all wrong, because French has a double use of address—so have other European languages—and "*vous*" does not translate "thou." To be perfectly consistent, if you wrote a story in which a Frenchman greets an old man and a child in the street, you would have him say: "How are you, sir; how art thou, child?" Which sounds silly because in English we have only one form of "you." This holds good for more ancient times, too. Why have a fifth century Goth say "thou art," since by a convention of necessity he is talking English? "You are" makes as good a transcription of his speech as "thou art" and is a lot easier to read. I think easy speech can always be used without violating the general spirit of the historic scene.

The technique of the successful period story is rigid and in many cases irksome; the writer is likely to feel more restriction than freedom. But it affords a good deal of mental stimulus—you have to think, and think definitely, in laying out your story. The simple narration of a series of happenings which go on until the desired length is reached, the typical "adventure" story form, will not do.

Next month, I shall analyze one published long serial, explaining the structure in detail.

(Part II will appear in the May issue.)

THE POET

By ALFRED I. TOOKE

To weave enchanted nets of words
The humble poet wrought,
That he might give a hungry world
The loveliness he caught.

Long, long ago the poet died.
Though he himself is gone,
The beauty and the happiness
He gave the world, live on.

MARKETING CHART

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LISTING PRIMARY MARKETS FOR VARIOUS TYPES OF MATERIAL

Since there is a great deal of overlapping among various types of magazines, this list should be regarded as indicating the primary markets for certain types of material. Secondary markets may exist in other classifications. For example, a romantic Western story may fit into the formula of one of the male-interest Westerns, if girl interest is not too pronounced. Again, a "quality group" story might find a place with one of the general or women's magazines. Addresses and detailed requirements of the various magazines may be obtained by referring to the Quarterly Handy Market List, published in the March, June, September, and December issues of The Author & Journalist.

FICTION MARKETING CHART

QUALITY GROUP	WOMEN'S MAGAZINES	ACTION, MALE INTEREST PULP MAGAZINES	
<p>a—Stories of distinction, literary merit; plot subordinate to character. Realistic, psychological, subtle, interpretative; primary appeal to intellect.</p> <p>American Mercury Atlantic Monthly Forum Harper's Scribner's Story</p> <p>b—Experimental, "little" magazines, usually non-paying; literary, proletarian, sophisticated types of material.</p> <p>Anvill Direction Frontier and Midland New Masses Prairie Schooner Virginia Quarterly Review Westminster Magazine Windsor Quarterly</p>	<p>a—National magazines of general woman interest; love, domestic, social problems; skillful, sophisticated treatment.</p> <p>Canadian Home Journal Chatelaine Delineator Good Housekeeping Household Magazine Ladies' Home Journal Mademoiselle McCall's Pictorial Review Vanity Fair Women's Home Companion</p> <p>b—More restricted in theme and style; sentimental and unsophisticated.</p> <p>Family Circle Farmer's Wife Holland's Home Friend Home Magazine Toronto Star Weekly Woman's World Woman Today</p> <p>c—Small-town and rural appeal.</p> <p>American Cookery Canadian Countryman Comfort Family Herald and Weekly Star Gentlewoman Grift Good Stories Home Friend National Home Monthly Ontario Farmer Successful Farming</p>	<p>a—General adventure.</p> <p>Adventure All Star Fiction Argosy Big Magazine Blue Book Complete Stories Doc Savage Magazine Five Novels Monthly High-Seas Adventures Pirate Stories Saga Short Stories Star Novels Thrilling Adventures Top Notch</p> <p>b—Detective, crime, mystery.</p> <p>Best Detective Black Book Detective Black Mask Clues—Detective Stories Complete Stories Detective Fiction Weekly Detective Story Dime Detective Magazine Dime Mystery Book Doctor Death Gang Magazine Horror Stories Mystery Magazine Mystery Novels New Detective Magazine New Mystery Adventures Nick Carter Magazine Operator No. 5 Phantom Detective Popular Detective Real Detective Secret Agent "X" Secret Service Detective Stories Shadow Magazine Spicy Detective Spy Novels Spy Stories Spider Star Detective Super Detective Stories Ten Detective Aces Terror Tales Thrilling Detective Thrilling Mysteries Thrilling Mystery True Gang Life Underworld Weird Tales</p>	<p>Bull's Eye Western Complete Western Book Cowboy Stories Dime Western Magazine Double Action Western Greater Western Lariat Story Masked Rider New Western Pete Rice Magazine Popular Western Real Western Star Western Thrilling Western West Western Aces Western Fiction Monthly Western Novel and Short Stories Western Roundup Western Story Western Trails Wild West Stories and Complete Novel Magazine Wild West Weekly</p>
GENERAL MAGAZINES	SOPHISTICATED	SEX AND RISQUE	LOVE-STORY, ROMANTIC PULP MAGAZINES
<p>a—National magazines of broad general interest; adventure, drama, achievement, romance, humor, social problems; skillful development.</p> <p>American Canadian Magazine Collier's Cosmopolitan Liberty Maclean's Redbook Saturday Evening Post</p> <p>b—Similar but more restricted in field; appeal to special classes.</p> <p>American Hebrew Argonaut Asia B'nai B'rith City Life College Humor College Life Columbia Country Gentleman Country Home Elks Esquire Gardens and Modern Homes Jewish Forum Journal of the Outdoor Life Menorah Journal New Outlook (Canada) North American Review Opinion Overland Monthly Rural Progress This Week Town Topics</p>	<p>Chicagoan Esquire Gay Book Harper's Bazaar Mayfair New Yorker Town Tidings Vanity Fair Vogue Waldorf-Astoria Magazine</p> <p>Bedtime Stories Breezy Stories and Young's Gay Parisienne La Paree Stories Paris Gayety Paris Nights Pep Stories Snappy Magazine Spicy Adventure Stories Spicy Detective Spicy Mysteries Tattle Tales 10 Story Book</p>	<p>c—True detective group.</p> <p>American Detective Detective Tabloid Famous Detective Inside Detective Master Detective Official Detective Real America Real Detective Startling Detective Adventures True Detective Mysteries</p> <p>d—War and air-war.</p> <p>American Legion Monthly Bill Barnes, Air Adventurer Daredevil Aces Dusty Ayers and His Battle Birds Flying Aces Foreign Service G-8 and His Battle Aces Lone Eagle Our Army Sky Birds Sky Fighters Stars and Stripes Trevance X, O'Leary's War Birds U. S. Air Services Wings</p>	<p>f—Scientific and pseudo-scientific.</p> <p>Argosy Astounding Stories Amazing Stories Doctor Death Short Wave Craft Wonder Stories Weird Tales</p> <p>g—Supernatural, weird, and horror fiction.</p> <p>Doctor Death Horror Stories Terror Tales Thrilling Mysteries Thrilling Mystery Weird Tales</p> <p>h—Sport.</p> <p>All America Sports Jack Dempsey's Fight Magazine Sport Story Turf & Sport Digest</p> <p>i—Miscellaneous</p> <p>Railroad Stories</p> <p>a—Romantic love; glamorous, emotional, melodramatic.</p> <p>Ainslee's All Story Five Novels Monthly Love Fiction Monthly Love Novels Love Story Serenade Sweetheart Stories Thrilling Love Magazine</p>
HUMOROUS	CONFESSION	PHOTOPLAY	RELIGIOUS
<p>American Humorist Argonaut Ballyhoo Bandwagon Chicagoan College Humor College Life D. A. C. News Esquire Gay Book Judge Life New Yorker Pennac</p>	<p>Dream World Modern Romances Romantic Stories True Confessions True Experiences True Romances True Story</p>	<p>Greater Show World Photoplay</p>	<p>Adult Bible Class Monthly Ave Maria Canadian Messenger Catholic World Christian Advocate Christian Herald Improvement Era Lookout Magnificat Messenger of the Sacred Heart Miraculous Medal Progress New Outlook (Canada) Queen's Work Sign, The Union Signal Unity Juveniles, religious type</p>
OUTDOOR	BUSINESS		
<p>Alaska Sportsman New Mexico Magazine Travel</p>	<p>Specialty Salesman</p>	<p>—Western stories.</p> <p>Action Stories All-Western Big-Book Western</p>	<p>(Continued next column)</p>

SHORT SHORT-STORIES			
Adult Bible Class Monthly	Collegiate Digest	Judge	Rotarian
Advance	Collier's	Liberty	Sentinel
American Cookery	Comfort	Life	Rural Progress
American Humorist	Cosmopolitan	Mademoiselle	Serenade
American Hebrew	D. A. C. News	Miraculous Medal	Successful Farming
Ballyhoo	Elks	National Home Monthly	Ten Detective Aces
Bandwagon	Esquire	New Masses	10 Story Book
Better Homes & Gardens	Everyday Life	New Yorker	This Week
B'Nai B'rith	Family Circle	Our Army	Top-Notch
Christian Herald	Foreign Service	Overland Monthly	Town Tidings
City Life	Gay Book	Pennac	Union Signal
College Humor	Grit	Presbyterian Advance	United Feature Syndicate
College Life	Home Magazine	Psychology	Vanity Fair
	Household Magazine	Redbook	Waldorf Astoria Magazine
	Jewish Forum		

NON-FICTION MARKETING CHART

These classifications are necessarily intended to be only suggestive, since there is a vast amount of overlapping between various types of periodical. Certain special and technical classifications (such as Business, Religious, Scientific, Trade, etc.) are not included here, because they are clearly segregated in the Author & Journalist's Handy Market List.

FEATURE ARTICLES		POLITICS—ECONOMICS—SOCIAL QUESTIONS	TRAVEL AND SECTIONAL
a—General field; human-interest, national affairs, sport, industry, achievement, inspiration, personalities, etc. Occasional essays, interpretative articles.	American Hebrew	a—Conservative.	Asia
American Canadian Magazine	Atlantica	American	A. A. A. Travel
Collier's	B'Nai B'rith	American Mercury	American Motorist
Columbia	City Life	American Review	Beaver, The
Cosmopolitan	Collegiate Digest	Atlantic Monthly	Canadian Geographical Journal
Country Gentleman	Commonweal	Barron's	Country Life
Country Home	Fortune	Cosmopolitan	National Geographic
Current History	Jewish Forum	Economic Forum	New Mexico Magazine
Elks	Letsure	Forbes	Travel
Liberty	Menorah Journal	Liberty	
Literary Digest	New Outlook (Canada)	Nation's Business	ASTROLOGY—OCCULTISM
Maclean's	Opinion	North American Review	American Astrology
North American Review	Opportunity	Outlook	Occult Digest
Redbook	Overland Monthly	Review of Reviews	Rosicrucian Magazine
Rotarian	Sunset	Saturday Evening Post	Your Astrology Magazine
Rural Progress	Toronto Star Weekly	Today	
Review of Reviews		(also Business Magazines)	
Saturday Evening Post			
b—Woman's field; similar to above, with emphasis on household, domestic, child-care, and feminine interests.	INTERPRETATIVE ARTICLES—SERIOUS ESSAYS	b—Liberal and radical.	CONTOVERSIAL—DEBUNKING
American Cookery	American Scholar	Christian Century	Debate
Canadian Home Journal	American Mercury	Common Sense	Forum
Chatselaine	American Review	Debate	Modern Thinker
Delineator	Atlantic Monthly	Forum	Plain Talk
Farmer's Wife	Canadian Bookman	Harper's	Real America
Good Housekeeping	Current History	Independent Woman	
Grit	Forum	Modern Monthly	POPULAR SCIENCE—NATURE
Holland's	Harper's	Nation	Grit
Home Friend	New Republic	New Masses	Mechanics and Handicraft
Household Magazine	North American Review	New Republic	Modern Mechanix and Inventions
Independent Woman	Scribner's	Scribner's	Nature Magazine
Ladies' Home Journal	Yale Review		Our Dumb Animals
McCall's			Popular Mechanics
Parents' Magazine	LIGHT, SATIRICAL ESSAYS—SKETCHES	SOCIETY—SPORT—FASHIONS	Popular Science Monthly
Pictorial Review	American Mercury	PERSONALITIES	Scientific American
Town Topics	Bandwagon	Country Life	This Week
Woman's Home Companion	Chicagoan	D. A. C. News	
Woman Today	College Humor	Esquire	AGRICULTURAL
Woman's World	College Life	Harper's Bazaar	Country Gentleman
	D. A. C. News	Mademoiselle	Country Home
	Esquire	Mayfair	Farm Journal
	Gay Book	New Yorker	Farmer's Wife
	Harper's	Pennac	Rural Progress
	Harper's Bazaar	Spur	Successful Farming
	Mademoiselle	Vanity Fair	(also Farm Magazines)
	New Yorker	Vogue	
	Pennac		
	Saturday Night		
	Town Topics		
	Vanity Fair		
	Waldorf Astoria Magazine		
c—Class, sectional, and specialized fields.			
America			
(Continued next column)			

JUVENILE MARKETING CHART

FICTION AND ARTICLE MATERIAL—CLASSIFIED ACCORDING TO SEX AND AGE REQUIREMENTS

GENERAL PUBLICATIONS	RELIGIOUS PUBLICATIONS		
OLDER AGE	TINY TOT (4 to 9)	Luthern Boys and Girls	(Boy and Girl)
(Boy)	(Boy and Girl)	Olive Leaf	Christian Youth
American Boy	Child's Own	Playmate (Canada)	Friend
American Newspaper Boy	Dew Drops	Sentinel	Young Canada
Boys' Life	Jewels	What To Do	Young Crusader
Guildsman	Little Folks, The	Young Catholic Messenger	Young Israel
Open Road for Boys	Our Little Folks		Young People (Illinois)
(Girl)	Picture Story Paper	INTERMEDIATE (12 to 18)	Young Soldier & Crusader
American Girl	Picture World	(Boy)	Young's Comrade
(Boy and Girl)	Shining Light	Ambassador	
Boys' and Girls' Newspaper	Stories	Boys' Comrade	SENIOR AGE (16 on)
St. Nicholas	Storyland	Boy Life	(Boy and Girl)
Scholastic	Storytime	Boys' World	Challenge (Canada)
	Story World	Canadian Boy	Challenge (Nashville)
	Sunshine	Catholic Boy	Classmate
	Wee Wisdom	Haversack	Epworth Herald
		Pioneer	Epworth Highroad
		Target	Forward
		Youth's World	Front Rank
		(Girl)	Lutheran Young Folks
			Onward (Canada)
			Onward (Richmond)
			Sunday Companion
			Watchword
			Young People (Philadelphia)
			Young People's Friend
			Young People's Paper
			Young People's Weekly
YOUNGER AGE	JUNIOR (9 to 12)	Canadian Girl	
(Boy and Girl)	(Boy and Girl)	Catholic Girl	
Childhood Magazine	Boys and Girls	Girlhood Days	
Child Life	Boys' and Girls' Comrade	Girls' Circle	
Children's Play Mate	Institute Leaflet	Girls' Companion	
Tiny Tower	Junior Catholic Messenger	Girls' World	
	Junior Joys	Portal	
	Junior Life	Queens' Gardens	
	Junior World (Phil.)	Torchbearer	
	Junior World (St. Louis)		

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

The American Magazine, 250 Park Ave., New York, through Albert Benjamin, fiction editor, writes: "Almost any outstandingly good story has a chance with us. What we are looking for first, last, and always, is really distinguished fiction. Our stories must be clean in subject-matter and treatment. We prefer American characters against any American background. Occasionally, however, we buy fiction in which the principal characters are Americans living or traveling abroad. While we have no objection to a certain degree of sophistication, we prefer stories that concern themselves with the lives of simple, every-day folks. In other words, we want stories that have a universal appeal. We don't insist upon a happy ending, but we do insist upon fiction that is not morbid and unnecessarily depressing. We are always in the market for young-love stories done with freshness and spontaneity. We also buy a good many that deal with young married people and their problems. While we occasionally publish stories about older people, we prefer to put the emphasis on youth. We like romance and adventure and plenty of action. We want real fiction—not incidents or character studies. Above all, we want stories that have genuine feeling—stories that move the reader. By this we do not mean merely sentimental stories, but rather those that grow out of some deep inner conviction or emotion. Space is a valuable consideration. We are always glad when a writer can tell his story in from 3500 to 6000 words. In addition, we are also in the market for short short-stories of 1500 to 1800 words and mystery novelettes of 20,000 to 25,000." Good rates are paid, on acceptance.

Standard Magazines, Inc., 22 W. 48th St., New York, send the following welcome announcement signed by Leo Margulies, editorial director: "It is with pleasure that I am able to announce that from now on the Thrilling Group will pay 1 cent a word, and up, on all material for all its magazines. As usual, this means, too, that we will continue to give our quick decisions and prompt payment on acceptance." Magazines of this group include *Thrilling Adventures*, *Thrilling Detective*, *Thrilling Love*, *Thrilling Ranch Stories*, *Thrilling Western*, *Sky Fighters*, *The Lone Eagle*, *Phantom Detective*, *Popular Western*, *Popular Detective*, and the new *Thrilling Mystery* and *Secret Service Detective Stories*. Allied with the group are *College Humor*, *College Life*, and *Mechanics & Handicraft*.

Saga, 240 Madison Ave., New York, uses dramatized adventure fact articles, giving names, dates, and places, up to 5000 words. Material should stress action and suspense. It uses 60,000-word lead stories of the same type. Payment is at 1 cent a word on publication. Contributors report that it is slow in passing on material.

Ainslee's Magazine, 79 7th Ave., New York, (Street & Smith) using love fiction, prefers short-stories of 4000 to 6000 words, while the best length for serials is 30,000 words, writes Daisy Bacon, editor. Good rates are paid on acceptance.

The Phoenix Press, 443 Fourth Ave., New York, is now considering two types of novels for book publication—ranch Westerns with a love interest, and "hot" love stories. Lengths preferred are 60,000 to 65,000 words.

Parade of Youth, Ouray Bldg., Washington, D. C. which now appears only as a supplement to the *Washington Post*, is eventually expected to extend its field to other newspapers throughout the country. Bruce Bryan, managing editor, states that the service will consider material pertinent to its field. "News interest is not essential, but we do not want anything that is too old. We pay 1/2 cent a word and up, on publication, for stories of worth-while activities of boys and girls, with additional payment for pictures, according to the amount of type space they preempt. We do our best to make early reports on material."

Startling Detective Adventures, 529 S. 7th St., Minneapolis, "is a red-hot market for outstanding fact detective stories right now," writes John Green, editor. "Our manuscript shelves are almost bare and we are ready to do some heavy buying. Our chief need is for solved cases of the woman-interest, triangle, or love-crime type. Shorts are needed in any length up to 5000 words, and exceptional cases may run to two or three parts of 4000 to 5000 words each. A minimum rate of 1 1/2 cents a word is paid on acceptance, with a minimum of \$3 each for photos. On especially good material, we are offering special rates which, coupled with our policy of prompt decisions, should prove attractive. Official by-line handling is preferred. We suggest that writers query to be sure that cases in which they are interested have not been assigned."

Star Detective and *All Star Fiction*, 11 W. 42nd St., New York, are the titles of the two new magazines announced last month by Martin Goodman of Newsstand Publications, Inc. The first is devoted to fast-action detective fiction with hard-boiled characters and written in an objective style. The second is devoted to general adventure fiction. Lengths desired are from 5000 to 10,000 words. Rates were reported last month as up to 2 cents a word, on acceptance; higher by arrangement. The usual rate, according to contributors, is about 1/2 cent a word.

Column Review, 545 Fifth Ave., New York, is a new monthly publication designed to further the interest in newspaper columns and columnists. It is edited by Maxwell Lehman. While most of its contents are the work of well-known national columnists, the editors state that they will consider verse, fact items, fillers, jokes, skits, and epigrams. Payment is "by special arrangement," on publication.

Liberty, 1926 Broadway, New York, offers to buy "Strange Stories," involving true incidents that are stranger than fiction. Authors must be prepared to furnish affidavits and proofs. Stories should be told as briefly as possible. None returned unless accompanied by stamped and addressed envelopes. Address *Liberty Strange Stories*.

Bedtime Stories and *Tattle Tales*, reported in our last issue as having been discontinued, are still being issued, writes the Detineur Publishing Co., from Wilmington, Del. Letters addressed to the magazines and returned by the post office with the notation "out of business," were the authority for last month's item.

Golf Illustrated, 425 Fifth Ave., New York, devoted to articles on golf and instructions on how to play, up to 1500 words, makes payment on publication at from \$10 to \$25 per article. A. W. Tillin-ghost is editor.

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sales. Fees waived when we sell \$1,000. worth of your manuscripts. If salable, I immediately recommend your manuscripts to actively buying editors. If your manuscripts are unsalable, I render a thorough constructive criticism, such as Mr. De Noyer received, with revision and reprint advice in line with specific market needs. (Special terms to professionals.)

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New Detective Magazine, 80 Lafayette St., New York, Roy de S. Horn, editor, writes: "I want good thrilling but logical detective and murder mystery stories with excellent atmosphere and a sense of menace throughout. No gang stuff or stories where the villains bring on a gang to clean out others by force. I much prefer the villain to be an exceedingly clever and cunning individual who is perpetrating his crimes and murders by cunning and stealth rather than brute force. The more unusual and glamorous the setting and situation and characters, the better. A good hero opposed to a master criminal of a Fu Manchu type always makes a good story. This does not necessarily mean that I want a Chinese Fu Manchu type; he can be an American or any other type, and I would rather have him to be such. The motive for the crime and murder and general mystery should be essentially wealth—something extremely valuable which could be easily disposed of at a high price—for instance, cash, jewels, or unusual objects of great value. We want the story to be essentially very dramatic and exciting, with a menace throughout the story. However, we do not want a series of wild murders and slam-bang crimes and killings that will not seem probable. A girl interest is always desirable in stories for our detective magazine. While the trend among a great many in this field seems to be somewhat toward featuring the same character in each issue, I believe that there is a public which prefers a greater variety of characters; consequently I am not featuring the same character in each consecutive issue, but am trying to keep a wide-open market for good new stories by new authors, rather than having a magazine written by two or three authors practically under contract." Novelette lengths are used principally. Rates are by arrangement, but never less than $\frac{3}{4}$ cent a word, on acceptance.

Rural Progress, 22 W. Monroe St., Chicago, desires general fiction, not "slanted," and uses short-stories of 1200 to 1800 words mostly, writes L. K. Childers, editor. Feature articles of mid-west interest preferred. A few novelettes will be used. Payment is at a minimum of 3 cents a word on acceptance; jokes \$5 each.

Young People's Friend, Fifth and Chestnut Sts., Anderson, Ind., published by the Gospel Trumpet Co. and edited by L. Helen Percy, is interested in short-stories for young people of moral, character-building and religious types, 1000 to 2500 words in length; also serials of from 8 to 15 chapters. Rates of \$2 to \$3 per thousand words are paid.

Epworth Herald, 740 Rush St., Chicago, edited by W. E. J. Gratz, uses "articles and stories dealing with subjects in which young Methodists of high-school and college ages would be interested," in lengths of about 1000 to 1800 words; serials, 5000 to 10,000 words. Nature and religious poetry is used. Payment for prose is at about $\frac{1}{2}$ cent a word, for poetry about 15 cents a line, on publication.

D. A. C. News, published by the Detroit Athletic Club, Detroit, offers a market for humorous short-stories and articles up to 1500 words; also for verse, jokes, fillers, art work, cartoons, and cartoon ideas. Chas. A. Hughes is editor. First-class rates are paid on acceptance.

Harry Bates, who was editor of *Astounding Stories* when it was issued by Clayton Publications, is now connected in an editorial capacity with magazines of the Street & Smith group.

New Masses, 31 E. 27th St., New York, published weekly, and devoted to articles from the Marxist standpoint, proletarian short-stories, verse, and cartoons, writes that it makes payment for material. Rates are not stated.

This Week, 230 W. 41st St., New York, published by United Magazine Newspapers Magazine Corp., "does not publish political, economic, or home-making articles in its national form," writes Mrs. William Brown Meloney, editor, "although these do appear in the local *New York Herald Tribune* version of the weekly." For *This Week*, the requirements are as follows: "Fiction serials of not more than 30,000 words, capable of being divided into installments of 3500 words each. Plots should contain a conspicuous element of suspense, should move swiftly, and should preferably be modern in setting. . . . Short-stories of romance, mystery or adventure, not over 3500 words in length; good stories of 1500 words or less are particularly needed. . . . Short articles of 1000 to 1800 words on recent developments in popular science; travel adventure; glamorous personalities of men and women in the news and important enough to be of national interest. Good pictures with which to illustrate articles are an important consideration in their acceptance. Fillers consisting of humorous drawings or appealing, story-telling animal pictures, are used." Good rates are paid on acceptance.

Junior Red Cross News and *Junior Red Cross Journal*, Washington, D. C., are not in the market for unsolicited material, as all of their articles are ordered to fit in with a specific plan, according to E. McB. Brock, editor.

Vital Speeches, 33 W. 42nd St., New York, does not buy any free-lance material.

Gilbert & Sullivan Quarterly, 125 W. 45th St., New York, is announced as an official organ of the Gilbert & Sullivan Association. It will be edited by Albert O. Bassuk, and will feature contributions from prominent figures in the musical world.

School News and Practical Educator, Taylorville, Ill., has been succeeded by *Reading and the School Library*, the offices of which are at Eiger Bldg., 13th and Wabash Ave., Chicago. It is edited for teachers of reading, literature, English, and school librarians. The magazine will continue to be printed in Taylorville by the Parker Publishing Co., publishers of books, picture studies, biographies, lessons in literature, etc.

The New Leader, socialist newspaper, 7 E. 15th St., New York, does not report upon unsolicited manuscripts, according to the experience of a contributor.

Eye Opener, Box 2068, Minneapolis, is paying for all current material on publication, writes Carl Barks, editor. Old accounts will be paid off as rapidly as possible.

School Activities, Topeka, Kans., O. R. Van Nice, editor, writes that it is in need of little material except stunts and entertainment ideas. Payment is at $\frac{1}{4}$ cent a word, on publication.

Turf & Sport Digest, 511 Oakland Ave., Baltimore, Md., now confines itself to articles on running and horse-racing, 1500 to 5000 words, and to racing short-stories up to 5000 words, serials up to 20,000 words. Payment, according to Edgar G. Horn, editor, is at $\frac{3}{4}$ cent a word, on publication, or within 30 days of acceptance.

Wild West Stories and Complete Novel Magazine, 461 Eighth Ave., New York, edited for the Teck Publishing Co. by Frederick Gardener, pays a flat rate of from \$200 up for Western novels of 60,000 words. Short-stories, of from 1000 to 4000 words, are paid for at $\frac{1}{2}$ cent a word, on publication.

New Movie Magazine, 55 Fifth Ave., New York, of the Tower group, uses only non-fiction. Feature articles in the motion-picture field, 1500 to 2000 words in length, are considered. "We give no definite assignments," states Frank J. McNelis, editor. Varying rates are paid on acceptance.



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The Christian Advocate, 150 Fifth Ave., New York, published by the Methodist Book Concern, uses religious feature articles in 1000-word lengths, short-stories of 1500 words, and serials of 20,000 words. Payment is at ½ cent a word on publication, according to James R. Joy, editor.

Struggle, 308 W. 141st St., New York, is announced as a new proletarian magazine, appealing to Negro and white revolutionary groups. It will use articles and fiction, up to 1500 words, and verse. Presumably no payment will be made.

Young America, 32 E. 57th St., New York, a weekly for boys and girls in newspaper form, is entirely staff written. It offers various prize contests for boys and girls.

Boy's Magazine, announced at 110 W. 40th St., is now located at 186 Fifth Ave., New York. It is not in the market for material. John L. Scherer writes that he has resigned as editor.

St. Nicholas Magazine, which has undergone various vicissitudes of ownership, is now issued by the Educational Publishing Corp., 419 Fourth Ave., New York. Roy Walker, president, is quoted as saying that the periodical "will never change hands again." It is planned to improve the publication and restore it to its former high place in the field of children's literature.

The Clarkston Advertiser, Clarkston, Mich., announces that it will use short-stories up to 1200 words and poems up to 16 lines. No mention is made of payment.

The Bard, Jackson, Mo., a quarterly of poetry, announces that it will resume publication with the April issue.

The American Review, 218 Madison Ave., New York, according to contributors, fails to report on manuscripts or to return them, and pays no attention to inquiries, even in case of material submitted at the editor's request. Similar complaints were prevalent against *The Bookman*, predecessor of *The American Review*, under the editorship of Seward Collins.

The Jewish Forum, 305 Broadway, New York, according to a contributor, fails to report on manuscripts submitted more than a year ago, and pays no attention to letters of inquiry.

All America Sports Magazine, Madison Square Garden Arcade, New York, has won the right to use that title—in a suit brought against it by the Street & Smith Publishing Co.—and as a result it may be a bit more open for material than in the past few months.

The Cherrylander, Traverse City, Mich., is devoted to material which will appeal to any member of the family, a Great Lakes slant preferred. Small payment will be made for material, writes A. A. Barnes, editor.

Thomas Y. Crowell Company, 393 Fourth Ave., New York, announces that Gorham Munson, formerly an advisory editor of *The Bookman* and Doubleday Doran Co., has joined the Crowell Company as an editorial advisor on the trade list.

Child Life, 536 S. Clark St., Chicago, informs a contributor: "Our files are tremendously overstocked, particularly with fanciful material. We have enough stories on hand to last us more than two years."

The Oak Cliff Edition of the *Dallas Journal*, edited by Wm. Allen Ward, P. O. Box 4282, Dallas, Tex., uses short short-stories of about 1500 words, and poems of high literary standard, but does not pay for material.

Discontinued—Suspended
The American Spectator, New York.

The report that the title of *Big-Book Western*, 80 Lafayette St., New York, had been changed to *New Western Magazine*, as stated in the March A. & J., was erroneous. Roy de S. Horn, editor, writes that both magazines are being continued as separate publications. The report apparently reached us through confusion with Mr. Horn's detective magazine, *Two-Book Detective*, the title of which has been changed to *New Detective*.

The Office Worker, official organ of the Office Workers Union, 504 Sixth Ave., New York, seeks short-stories, poems, plays, and other material dealing creatively with office workers, their lives, and problems, but is not in a position to pay for material.

The Country Home, 250 Park Ave., New York, sends the following notice, signed by Helen Ann Vaughan, assistant editor: "The editors of *The Country Home* will give special consideration to short-stories with honest farm situations, authentic agricultural background, and involving characters who are modern farm people. They should contain not more than 4500 words." Good rates are paid, on acceptance.

PRIZE CONTESTS

Doubleday, Doran and Company, Garden City, N. Y., and the English publishers, Messrs. Hamish Hamilton, Ltd., are jointly sponsoring an international contest for the best book which has aviation as its theme. It must be between 70,000 and 100,000 words in length, but may be fiction, personal experience, biography, history, in fact, any literary form, so long as the theme is flying. The author of the winning book will receive upon publication the sum of \$2500 (£500) on account of the following royalties: In case of the American edition, 10 per cent up to 5000 copies and 15 per cent thereafter; in case of the English edition 10 per cent up to 5000 copies, 15 per cent up to 10,000, and 20 per cent thereafter. The judges will be Grover Loening, American aviation engineer; Sir Philip Sassoon, former British under-secretary for air, and David Garnett, prominent amateur flyer. Manuscripts must be submitted to either firm on or before December 31, 1935. The results will be announced March 1, 1936. The publishers may make offers for publication of books which do not win the contest, and they reserve the right to withhold the prize if no manuscript reaches a sufficiently high standard.

New Masses, 31 E. 27th St., New York, announces a contest made possible by the Thomas Boyd memorial fund, open to undergraduates of any American college or university. For the best essay dealing with some phase of the topic, "Militarism and Fascism in the Colleges," not over 2000 words, a prize of \$100 will be paid. Manuscripts must be mailed not later than midnight, May 10, 1935. The winning contribution will be published the first week of June. The judges will be Corliss Lamont, Henry Hart, and Granville Hicks.

W. D. Batchelor, 844 Ramona Ave., Salt Lake City, has discontinued his monthly slogan contests.

The closing date of the Prize Mystery Novel Contest conducted by J. B. Lippincott Co., Philadelphia, *Mystery Magazine*, New York, and George C. Har- rap and Company, London, England, has been extended two months. Instead of closing May 31, it will close July 31, 1935. Details of this contest were given in our January issue. The chief purpose of the contest is to discover a "crook character" in fiction who will take place with Raffles, The Lone Wolf, Arsine Lupin, etc. The prize offered is \$7500, of which \$2500 is considered an advance on book royalties.

Little, Brown & Co., 34 Beacon St., Boston, offer a Centenary Prize of \$5000 for the most interesting American work of non-fiction submitted by an American citizen before October 1, 1936: The manuscript must rest squarely on a foundation of fact and deal with events in the United States—biography, history, economics, politics, morals, or narrative of human experience. Of the prize, \$2000 will be considered an advance on royalties.

Startling Detective Adventures, 529 S. 7th St., Minneapolis, is announcing the details of a \$500 prize contest in its May issue. "It is designed to appeal to every fact detective-story fan," writes John Green, editor.



GREETING CARD DEPARTMENT

BY DORIS WILDER

Ethel W. Beach, editor of Bromfield Publishers, 12 High St., Brookline Village, Mass., will be in the market after April 12 for Everyday greetings for all occasions. "I'm especially interested," Mrs. Beach writes, "in reading timely greetings with a touch of humor for Friendship, Good Health and Birthday, not over 4 lines in length. Two dollars will be paid for greetings of shorter length, if the phrasing is original and will make a wide appeal. We are also in the market for novelty ideas, which must be original and not too complicated."

"We're still especially interested in Valentine and Easter material," writes Mary E. Johnson of Hall Brothers, Inc., Grand Ave. & Walnut St. at 26th, Kansas City, Mo. 50 cents a line.

"Still want Valentines and Everydays," reports Mrs. Madeline A. Sessions, associate editor of The Japanese Wood Novelty Co., 109-119 Summer St., Providence, R. I.

The Keating Co., N. E. Cor. 22nd and Market Sts., Philadelphia, advises: "We are interested in general and family birthdays. Our Christmas line is finished." 50 cents a line.

From Norcross, 244 Madison Ave., New York, comes the notation: "We have completed our Christmas line and are ready for Valentines and Everydays now." 50 cents a line.

Answers to Queries Received by the Department Editor:

R.M.D.: "Everyday" greetings are those meant for occasions which may occur upon any date in the year. The "Everyday" classifications are: Birthday, Get Well, Baby Announcement and Congratulation, Shower and other Party Invitations; Gift Enclosures, Sympathy, Condolence, Thank You, General Friendship, etc. The word "Everyday" is, of course, used in contrast to "Seasonal" which refers to occasions which occur on some one particular date, or at a special season of the year, as Christmas, Valentine's Day, Easter, Mother's Day, and Graduation.

G.G.L.: You ask me to suggest possible reasons why your verses, which you feel are clever in idea and technically good, do not sell. Perhaps you will find the answer to your question in the request to this department from the editor of a major greeting-card firm, quoted as follows: "Sometime I wish you would tell the writers what is meant by a 'wide appeal'. Many, many greetings I read could only be sent to a very intimate few." (Note: Could your greetings be sent with equal appropriateness to any individual or group of individuals on a list of persons varying in sex, age, occupation, and tastes?) "Also tell them what is meant by 'negative suggestion'—that is bringing sad or uncomfortable thoughts to the mind of the recipient." (Avoid references to depression, "the blues," anger, sickness, dark clouds, etc.)

WRITE STORIES THAT SELL!

Don't let anyone tell you, "The new writer has no chance." Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Many had novels published and plays produced. One had a musical comedy produced.

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ED BODIN—Author's Executive

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

Q. & A.

"I wrote *The Nation's Spotlight*, concerning which a market tip was published in the February A. & J. The proposition seems to require the writer to sell reprints of the magazine to people whom he writes up. Would you advise me to represent this publication in my city?"—H. B. W.

Other inquiries of the same nature have been received. *The Nation's Spotlight* turns out to be what, in advertising circles, is known as a "puff sheet." Most such enterprises have short lives. To an A. & J. request for financial references, *The Nation's Spotlight* makes no reply.

No, we don't advise H. B. W. to accept the *Spotlight* proposition.

"In quoting a merchant, whose success story I am writing for *Progressive Grocer*, must I use his exact words, or is it permissible to use my own, provided I express his thought accurately?"—Calif.

Business writers usually consider that they are privileged to frame the source's explanation or comment in their own words. Inaccuracy in direct quotation draws heavy punishment, so be careful.

"I have compiled lengthy data on tricks used by dishonest merchants to sell their wares, such as short weight, substitution, manipulation of monthly bills, and the like. Where can I sell an article incorporating this?"—Ohio.

We know of no trade publication which would buy this. The actual amount of such dishonesty in business is very small, and the tendency is for it to dwindle. *Real America*, Chicago, Ill., or some other "debunking" magazine, might be interested.

"I am employed by a large department store, whose merchandising I am in a good position to observe. Would it be ethical for me to write up stories anonymously, concealing the name of the store? Would there be a market for such material?"—S. B. M., Mass.

There is probably much material which could be handled anonymously without any injury to the store. However, there is a very slender market for articles without names and places. Why don't you have a frank talk with the publicity department? You probably can get permission to do some authorized writing "on the side."

"I am secretary of a labor union. During the past year, I have sent many news items to retail and other trade papers, and quite a few have been used. Editors have written me friendly letters, and in several instances placed me on the mailing list. However, I haven't received a single check, even from magazines listed in the *Handy Market List* as paying for material."—G. E. W., Ill.

This is an interesting case. We questioned G. E. W., and learned that invariably in sending in material he used his labor union letterhead, to suggest the authentic nature of his offerings. However, he never asked for remuneration.

We advised G. E. W. in future to give editors no opportunity to decide that the items came from "a friend," and that payment was not expected. He should endorse "Usual Rates" on his manuscript, and

substitute for the labor-union letterhead one which proclaims his business as a writer. He'll soon find himself receiving checks instead of letters of appreciation.

LITERARY MARKET TIPS

In the Trade, Technical and Class Journal Field

Modern Cemetery, 214 S. Church St., Rockford, Ill., O. H. Sample, editor, writes: "We use only practical articles on cemetery management and development, for which we pay 1 cent a word, but at present we are overstocked."

The National Jeweler, 536 S. Clark St., Chicago, Francis R. Bentley, editor, writes a contributor: "Sorry. Not yet in market. Perhaps later on."

The Commercial Journal, 16 E. 23d St., New York, reports that it pays 1/2 cent a word on publication for 1000-word articles and essays on business subjects, and 200-word short fact items. The editor is L. P. Craym.

Motor Transportation Magazine, 1031 S. Broadway, Los Angeles, reports that it is a class journal, and not in the open market.

Radio & Electrical Appliance Journal (including *The Radio Merchant*) 1270 Sixth Ave., New York, is short of both space and editorial appropriation for outside contributions, according to Daniel Webster, managing editor.

Insurance Salesman, 222 E. Ohio St., Indianapolis, unlike most insurance papers, is not interested in news, but in true-life stories of life insurance helping beneficiaries and policyholders in unusual ways. These may run up to 1200 words. Payment is made on acceptance at 1/2 to 1 cent a word, depending on value. Reporting time, according to C. C. Robinson, editor, is ten days to two weeks.

How To Sell, Mt. Morris, Ill., repeats that it is no longer interested in fiction.

Chain Store Management, 18 E. 41st St., New York, reports that it is out of the market at present.

Electrical Wholesaling is now located at 330 W. 42d St., New York, instead of 520 N. Michigan Ave., Chicago.

F. T. D. News, 484 E. Grand Blvd., Detroit, M. Bloy, editor, reports: "At this time, our editorial needs are very well taken care of as we have a list of regular contributors."

Interior Decorator (formerly *Upholsterer & Interior Decorator*), 373 Fourth Ave., New York, is not accepting outside material due to business conditions, according to J. B. Hawly.

Diesel Digest, 304 S. Broadway, Los Angeles, A. L. Hancock, editor, says: "Our endeavor is to promote a wider appreciation of the economic worth of Diesel power, and a more general knowledge of the principles of Diesel design and operation."

Credit World, 1218 Olive St., St. Louis, has no appropriation for buying articles, according to information supplied by Daniel J. Hannefin.

The Optical Journal, 239 W. 39th St., New York, is now featuring only articles dealing with the professional side of optometry. F. A. McGill is editor.

Rough Notes, 222 E. Ohio St., Indianapolis, does not have as much available space as formerly, according to Irving Williams, editor, and it is usually quite a problem to "pass on to our readers all that we would like to each month." *Rough Notes* readers are fire and casualty agents. Payment for material used is made promptly after publication.

Dog World, 3323 Michigan Blvd., Chicago, does not pay for manuscripts. Says Will Judy, editor, "We are not in the market at any time to purchase manuscripts."

Real Estate Record, 119 W. 40th St., New York, reports that most articles published are on direct assignment, payment being made on publication at 1 cent a word, illustrations extra. Recently, this publication has broadened its circulation from New York to national coverage. Writers should query the editor, Norbert Brown, on articles on building management in office and apartment buildings.

National Nurseryman, Hatboro, Pa., is not in the market.

National News, 2810 S. Michigan St., Chicago, has been discontinued.

Florists Review, 508 S. Dearborn St., Chicago, A. C. Morgan, managing editor, writes: "Only on very rare occasions do we use material from others than our regular staff of correspondents and contributors."

Canadian Chemistry and Metallurgy, 366 Adelaide St., W., Toronto 2, Canada, asks that its name be stricken from writers' lists of markets. L. E. Westman, editor, writes, "We are not in the market for any material and do not expect to be in the future."

American Machinist, 330 W. 42nd St., New York, John Haydock, managing editor, writes a contributor: "We do frequently publish articles on the various phases of management, but confine ourselves mostly to the internal workings of the plants."

Short Wave Craft, 99 Hudson St., New York, pays 1/2 to 1 cent a word on publication for short-wave construction articles, short-wave fiction stories, up to 2500 words, personality articles about short-wave experimenters, etc. Preferred length of articles is 1000 to 1500 words.

American Ink Maker, formerly at 136 Liberty St., New York, is now located at 254 W. 31st St. News of manufacturers and distributors of printers' inks is used, a low rate being paid on publication.

Luggage and Leather Goods, 1170 Broadway, New York, is the new name for *Trunks and Leather Goods*. Regular correspondents furnish news from principal cities. A few short features are used regularly. One section of the book is devoted exclusively to hand bags, and bears the name "Hand Bag Modes." Editorial matter is handled by Doris Burrell. Payment is made the month following publication at 3/4 cent a word.

Canadian Milliner, 139 Wellington St., Toronto, has been discontinued.

SYNDICATE MARKETS

The Annual Handy Market List of Syndicates, an annual feature of *The Author & Journalist*, is now under preparation, and will appear in the May issue.

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